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Facile Short-hand Tutor,

Facile Short-hand Tutor,

Tutor,




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THE SHORT-HAND OF THE FUTURE.

BAILY'S
**Facile Short-hand
Tutor,**

BEING AN IMPROVED SYSTEM OF STENOGRAPHIC
WRITING,

*OF GREAT SIMPLICITY, WHICH MAY BE EASILY ACQUIRED,
AND RAPIDLY WRITTEN*

A COMPLETE MASTERY OF THIS SYSTEM CAN BE
ACQUIRED BY A MONTH'S STUDY OF ONE
HOUR PER DAY.

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ABROGATIO TO VIRI
ANNO 1774

PREFACE.

THE great value of "short-hand writing," as it is popularly termed, as a factor in the daily business of life has been so fully and practically demonstrated, that it would be a sheer waste of time on my part, to dwell upon the many benefits which a knowledge of this useful art is capable of conferring. There are few large business offices in the kingdom connected with any kind of trade, industry, or profession, where its aid has not been invoked, where it has not become a necessity, and where its absence would not be regarded as an irreparable loss.

In view of the great importance of this study in mercantile, literary, and scientific pursuits, no apology can be needed from a short-hand writer of considerable experience, for bringing before the public a system of stenography simple in conception, legible in character, efficient in practice, and capable of being mastered and of being practically available in less time than any other system.

It is no part of my will or purpose to attempt to disparage the merits of the gigantic system devised by Mr. Isaac Pitman, known as *Phonography*, the mastery of which means an expenditure

of time and labour which many can ill afford to give to its acquisition. This fact greatly handicaps the popularity of this system; and it is beyond dispute, that at least 75 per cent. of would-be phonographers, after a few days or weeks of irksome and unprofitable labour, give up the study in sheer despair. Mr. Pitman, himself says, in his preface to *Progressive Studies*, that he has "noticed many instances of failure on the part of individuals to acquire a correct and practical knowledge of it." This state of things should not be. A thoroughly popular system, in addition to its other merits, should be capable of being easily learned, and when it lacks this capability it loses much of its value and utility. Other systems which have sought to meet this want are found in practice to be either lacking in brevity or wanting in perspicuity. The Sloan-Duployan, an adaptation from the French, strikes the observer as being most difficult to read, when rapidly written; many of the forms being so merged in joining as to appear quite incapable of recognition.

In the higher literary walks of life; to the man of science, to the journalist, to the members of the various professions, to the clergy, and to the student, a knowledge of short-hand is found to be not only a pleasant mental exercise but a valuable means for the saving of time and labour. In the commercial world a practical knowledge of short-hand has become a necessity, and many an important engagement has been lost through the neglect of this important study. The following is one of many similar experiences in life: a young man having finished his scholastic career; and being desirous of entering an office, has obtained by influence an introduction to the junior partner of a City firm. There is no

immediate vacancy, and he finds he has to wait his turn. The day to him so long in coming at length arrives, and in response to a request he attends at an early hour at the City office, and is ushered into the august presence of one of the senior partners of the firm. The interview is not a long one: a few interrogatories satisfactorily answered, and he is at once informed that his services will be required in a month. The young man elated with his success, is about to take his departure, when he is suddenly confronted with the question: "You write short-hand of course?" "No," stammers out the unfortunate candidate, "I do not; but—but—I can learn." The City magnate, not willing to debate the question of the possibility or perhaps not considering the improbability of a person being able to become a short-hand writer in a month, shortly replies: "Yes, do so by all means; all our clerks are short-hand writers." It may be needless to prolong the story: the young man returns home feeling his "bit of luck" considerably damped, but still he is not easily daunted. He at once buys a *Phonographic Teacher*, and applies himself to the endeavour with a courage and perseverance worthy of a less hopeless task—and what is the result? The end of the month finds him sick at heart at his ill success. He has mastered every detail in the *Teacher*, and can read every word of the story of the little dwarf "Try," and the "Wolf and the Lamb," but alas! that is all. He is, for all practical purposes, as far off as ever from being a short-hand writer.

In this system I have made it a point to admit nothing which would not be of practical value to the learner, and nothing which would but tend to divert his attention and retard his pro-

gress. No attempt at a phonetic classification of the letters has been attempted, and the consonants, both of light and heavy sound have been made to assume light characters. This in the eyes of "Phonographers" may seem an outrage to scientific form and public sentiment.. Be that as it may, nothing could exceed the simplicity of the arrangement here adopted. A distinct and convenient form for joining has been given to each letter, and these forms have been chosen only after a considerable amount of experience has shown their practicability.

I am far from saying that this system in its present form is perfect in its development, but what I **unhesitatingly** affirm is that no system so simple in its **construction** (consequently so easily acquired) and ensuring in practice so great a brevity in the writing of words, has ever before been brought before the public.

I think anyone who has given attention to the subject, must endorse the opinion so well expressed by Mr. Everett (himself the author of a system of Short-hand) as to what are the essentials of a good system of Short-hand writing. These he considers should be—first, *legibility*, then *rapidity*, and finally, *elegance*. As to the requisites for legibility, he says:—"From the professional point of view the great requisite is that every word shall be distinguished from every other with which it is at all likely to clash. From the popular point of view there is the further requisite that the spelling shall be so full as not to involve laborious puzzling in passing from the meagre skeleton to the full-fledged word."

I know of no system which fulfils these conditions to so great an extent as the present system ; and a good illustration of this individuality of outline will be found by the reader in the Exercise on page 22.

On the subject of the *brevity* and *efficiency* of this system I have little to say : a simple glance through its pages will disclose the practical arrangement of its parts, and a closer and more matured acquaintance with it by study will reveal the great brevity, completeness, and efficiency of the system as a whole.

The system will speedily reveal its own merits. Its details can be acquired in a month or less with no other assistance than the instructions here given, by any student giving to its study one hour daily ; and a month's writing from dictation will ensure the ability to follow a slow speaker ; after which, with practice, an increase of speed will be a matter of easy attainment.

W. R. B.

60, Brook Green, London, W.

* * Arrangements are being made for establishing Classes of Instruction both in the Metropolis and the Provinces : and persons desirous of opening up new centres, as well as students requiring personal tuition, should communicate directly with the Author, who will be happy to afford them every facility for the purpose in view.

FIRST HINTS.

INTRODUCTORY.—In few studies perhaps is greater care required at the outset than in that of stenographic writing. It is necessary that every form should be carefully traced, as in drawing, in a ruled book with pen or pencil, many times, until the whole of the forms have been indelibly impressed upon the mind, and can be neatly and unhesitatingly made. Accuracy of form is a *sine qua non* in Short-hand writing, and therefore particular attention should be paid to the *size*, *slope*, and *character*, of each form. No attempt to write rapidly should be attempted until after the student has acquired a perfect knowledge of the whole system as developed in this treatise.

The student's first step is to make himself master of the consonant forms on page 9.

The whole of the consonant characters will be seen to consist of light strokes, and (with the exception of *s*, *y* and *z*) are of uniform size; *g* and *j*, which are often sounded alike, are represented by the same forms.

All the perpendicular and sloping consonants, with the exception of *w*, are made *downwards*, that is to say, when standing alone they are commenced above, and allowed to terminate on the line; the horizontal consonants are made from *left to right*.

The following are made both *upwards* and *downwards*: *R*, *l*, *n*, and *s*, as convenience serves. When alone, these characters should always be made downwards.

The double consonants *ng* and *mp* or *mb* are made one-third larger than the consonants *N* and *M*.

In joining *ch*, *sh*, *th*, and *kw* to other consonants, the large circle can be written on either side, as most convenient.

LETTERS OMITTED.—It will be seen that *c*, *q* and *x* have been omitted from the list: *c* has the soft sound of *s*, or the hard sound of *k*, and is written as sounded. *Q*, sounded as *kw*, has a form allotted to it among the double consonants on page 9; *x*, has the sound of *cks*.

Repetition of a straight line consonant is shown by doubling its length. That of a curve, by repeating it thus:—*dd*, { *ff*.

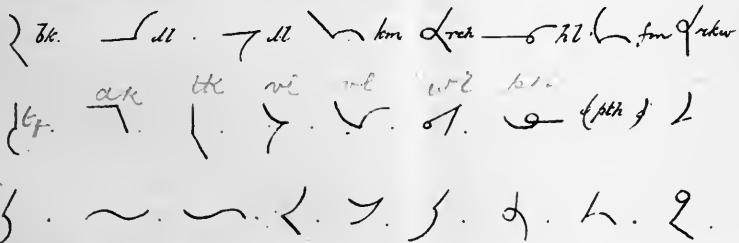
THE CONSONANTS.

| | | | | | |
|-----------------------|--------------|------------|----------------------|----------------|---|
| B | D | F | G | H | J |
|) | — | (| \ | —o | \ |
| K | L | M | N | P | R |
| \ | / | — | / | — | / |
| S | T | V | W (<i>up</i>) | Y | Z |
| / | | \ | / | o | o |
| CH | SH | *TH | KW | TW | |
| as in <i>church</i> , | <i>shall</i> | <i>thy</i> | <i>quite</i> | <i>between</i> | |
| 9 | 9 | o | 9 | o | |
| NG. | | / | MP or MB | — | |
| as in <i>ring</i> , | | | <i>lamp, lumber.</i> | | |

EXERCISE 1.

SHOWING THE MANNER OF ~~WRITING~~ THE CONSONANTS.

Each set of characters should be made in its entirety before lifting the pencil.



* The sound of *Th* in *thigh, breath*, etc., is expressed by writing this character above the line.

Next in importance to a thorough acquaintance with the consonants is a knowledge of

THE VOWELS AND THEIR SOUNDS.

All words are to be written phonetically, or in other words as sounded: cat is written *kat*; city, *sity*; black, *blak*, etc., etc.

All silent and redundant letters are omitted, and only those letters used which are necessary to convey the sound; meant becomes phonetically, *ment*; fight, *fit*; right, *rit*; though, *tho'*, etc., etc.

Vowels which play an important part in the formation of words, have both open and close sounds. The open sound of *a* is met with in *mate* as distinguished from the close sound of *a* in *mat*; *e* has an open sound in *meet* distinguished from *e* in *met*; *i* has the open diphthongal sound in *might* and the close sound in *mit*; *o* the open sound in *note* as differing from the close sounded *o* in *not*; *u* in *tube* and *u* in *tub*. The sound of *ah* in *father*; *au* in *caught* (written *kawt*); *oo* in *fool*, and *oo* in *foot*.

In stenography, the full use of vowels is not only unnecessary but inconsistent with rapid writing. Vowels may sometimes be altogether omitted without detracting but little from the legibility of the word of which they form a part; as for example, *srtn* points unmistakably to the word certain, *mthd* to method, *strngth* to strength, *brgn* to bargain, *Bljm* to Belgium, *xlnt* or *(e)kslnt* excellent, etc. In actual reporting work but few vowels are used, and one of the early duties of the short-hand student is to practice the habit (for it is an acquired habit) of divesting words of all vowels that are not absolutely necessary for the identity of the word, and casting aside at the same time all silent consonants, and any others that may be readily dispensed with.

THE VOWEL FORMS.

The disjoined vowel forms consist of a series of ticks written in three positions, as shown on pages 11, 12, and 13.

CLOSE-SOUNDED VOWELS.

BEFORE CONSONANTS.

The dotted lines are only placed to show the three positions in which the ticks are written.

Examples.

| | | | | | | | | | | | | |
|--------|---|----|---|------|---|------|---|------|---|------|---|------|
| Top | - | ^ |) | ab | — | add | ∩ | am | ∩ | an | / | are |
| Middle | - | ε |) | egg | / | ell | / | err |) | ebb | — | said |
| Bottom | - | i* | (| ill | ∩ | in | < | ink | | it | (| if |
| | / | o | — | odd | ∩ | on | / | or | (| off | ∩ | sock |
| | / | u | ∩ | up | / | us | ∩ | sun | ∩ | ugly | | |
| | / | oo | ∩ | sook | ∩ | soup | ∩ | soon | | soot | | |

* This vowel also gives the sound of final *y* in city, pretty, mighty, etc.

Before upward *r*, *l*, and *n* it will sometimes be found more convenient to suit the direction of the vowels *o*, *u*, and *oo*, to the slope of the consonant,

CIRCLE S.

In addition to the stroke form *S*, *S* may conveniently be represented by a small circle, thus: *o*, which, written at the *top* of a consonant, precedes it, as *st*, and when at the *bottom* is read after it, as *ts*. Whenever possible, it should be written on the right hand side of straight line consonants, and inside of curves, thus: *sv*, *fs*, but it will sometimes be found necessary to put it on the outside of an angle, thus: *ts*. To express a vowel before *S*, as in *ask*, or after *S* at the end of a word, as in *policy*, the stroke *S* must be used.

AFTER CONSONANTS.

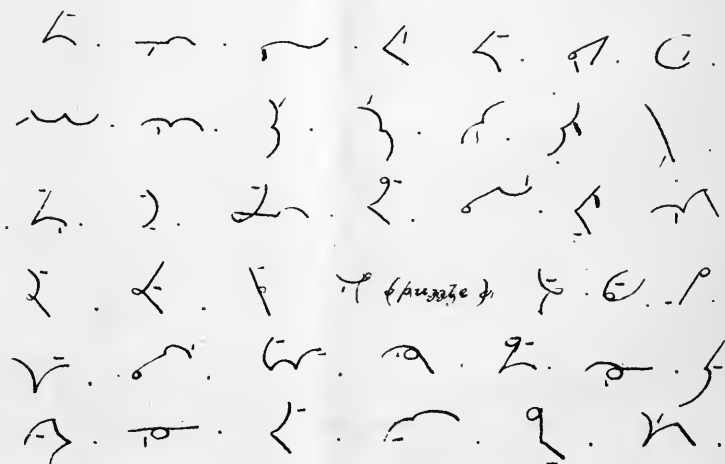
The dotted lines only mark the three positions of the ticks in relation to any consonant.

Examples.

| | | | | | | | | | | | | |
|---------------|----|-------|-------|---|-------|---|------|---|-------|---|------|---|
| <i>Top</i> | A | - | lap | C | back | } | rack | < | slack | < | lack | < |
| <i>Middle</i> | E | - | web | < | beg | } | leg | < | sell | - | neck | < |
| <i>Bottom</i> | I | - | lip | C | dip | - | rib | } | rick | < | sick | < |
| | O | / a \ | lock | < | knob | } | bob | } | sop | < | rock | < |
| | U | / a \ | *buck | } | sum | < | dug | - | rug | < | sup | < |
| | OO | / a \ | soon | } | *book | } | loop | C | rook | < | look | < |

* It may sometimes be more convenient to place a vowel before the second consonant instead of after the first, as seen above in *book*, *buck*, etc.

EXERCISE 1.























OPEN-SOUNDED VOWELS.

The forms used for expressing the open-sounded vowels, differ only from those used to denote the close-sounded vowels, in being heavy.

BEFORE CONSONANTS.
























Examples.

- A  aid  aim  ape  age  air
- E  eve  seen  eke  seek  seal
- AH  alms (sounded ahms)  psalms (sounded sahms)
- O  oar  oak  ode  own  oats
- AU  awed  sought (sounded saut)  sawed
- OO (see examples of oo coming after consonants).

U in tube, etc., takes the same form as oo.

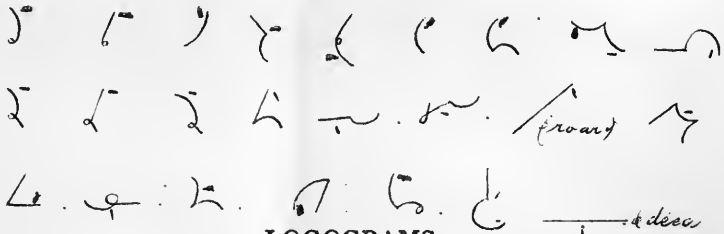
AFTER CONSONANTS.

Examples.

- A  lake  make  gape  dame
- E  deep  sleep  week  kneel
- AH  balm  calm  laugh (sounded lahf)
- O  mole  soak  smoke  folk
- AU  talk  walk  baulk  daub
- OO  few  do  woo  loose

The direction of the vowels *o*, *au*, *oo* or *u* may be changed to meet the convenience of the consonant forms of *r*, upward *l*, and *n*, as seen in preceding page.

EXERCISE 3.



LOGOGRAMS.

(1st List.)

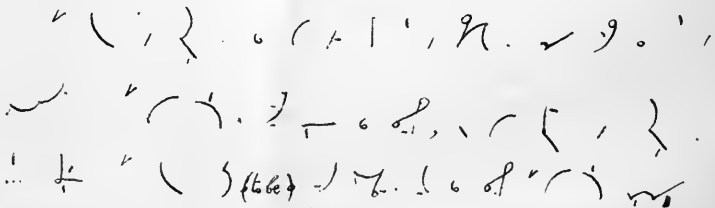
The following brief signs, for frequently recurring words, should be committed to memory. When once thoroughly learned continued practice in writing will not admit of their being easily forgotten.

A dotted line shows the forms that are to be written above the line.

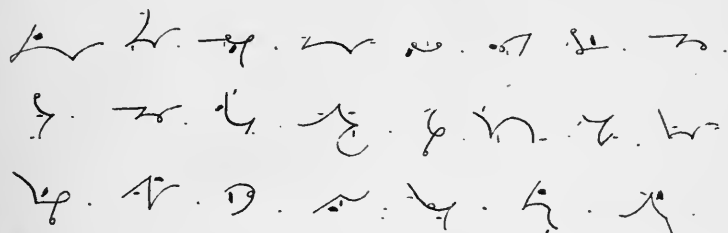
| | | | |
|-------|------|-----|------|
| A, an | have | of | when |
| and | I | on | will |
| are | is | the | you |
| as | it | to | your |

EXERCISE 4.

To be copied carefully into the student's exercise book, leaving a line blank between each line of short-hand, for the transcription.



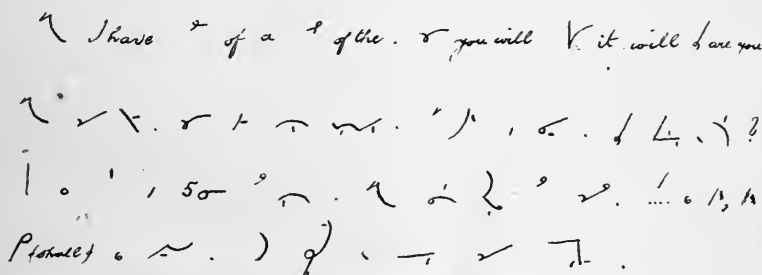
EXERCISE 5.




Note - When S comes between D & U the stroke S must be used as in dismiss.
To be written in short-hand.

The skies in smoke decay. Rocks fall to dust. The wheel of life rolls on. Mock no one. I love to learn. You are lucky, but you lack wisdom. I will have the dog when you like. You are to obey. Be just. I will keep you in the way.


EXERCISE 6.



DUPLICATE FORMS for H and W.

H may be expressed by a small tick and circle made thus:  which joins to *f*, *r*, *l*, *m*, *p*, *v*, and *n*, as: *L* harm, *W* whole,

H before a double Consonant takes the form of a tick only.

W may often be conveniently written by one or other of the following forms  as: *W* women, *W* wig, *W* widow.

COALESCENT FORMS.

The coalescence of certain consonants in a great number of words has suggested the use of the following complete series of modifications of and additions to the primary consonant forms.

All consonants] (but H*, s, w†, y and z) undergo the changes here applied to B.

Consonants made upward do not thicken.

Consonants thus
modified give the
additions of

Examples :

| | | | | | | | | | |
|-----------------|---|--------|---|---------|---|---------|---|-------------|---|
| N |) | main | ↵ | vain | ↵ | gain | ↵ | lane | ↵ |
| Ns |) | pence | ↵ | offence | ↵ | immense | ↵ | dense | ↵ |
| Nt |) | mental | ↵ | paint | ↵ | faint | ↵ | gaunt | ↵ |
| R |) | pray | ↵ | grey | ↵ | dray | ↵ | spray | ↵ |
| Rs |) | prays | ↵ | phrase | ↵ | traits | ↵ | dress | ↵ |
| Rt |) | mart | ↵ | sport | ↵ | cart | ↵ | dart | ↵ |
| Rns |) | prance | ↵ | trance | ↵ | France | ↵ | deliverance | ↵ |
| Rnt Rnd |) | friend | ↵ | print | ↵ | grant | ↵ | ground | ↵ |
| T |) | nettle | ↵ | debt | ↵ | little | ↵ | mettle | ↵ |
| D |) | middle | ↵ | laid | ↵ | led | ↵ | speed | ↵ |
| Tr Dr Thr |) | matter | ↵ | father | ↵ | leader | ↵ | better | ↵ |
| L |) | fable | ↵ | marble | ↵ | stable | ↵ | noble | ↵ |

Tr is also used initially.

* H thickens for N, and halves for R, T, and D only.

† W is only modified to give R, Rs, T, Tr etc.

The double consonants do not modify for L.

R does not halve to give the addition of R.

EXERCISE 7.

| | | | | | |
|-------------|---|------------|---|-----------|---|
| table | ㄊ | presence | ㄆ | messenger | ㄆ |
| money | ㄇ | absence | ㄇ | depend | ㄇ |
| neighbour | ㄋ | brick | ㄋ | boat | ㄆ |
| mantle | ㄇ | risk | ㄎ | float | ㄈ |
| defend | ㄆ | define | ㄆ | determine | ㄆ |
| nonsensical | ㄋ | great | ㄆ | fruit | ㄈ |
| entertain | ㄋ | clear | ㄎ | jerk | ㄎ |
| abandon | ㄆ | proper | ㄆ | mother | ㄇ |
| payable | ㄆ | fetter | ㄆ | spark | ㄆ |
| level | ㄆ | better | ㄆ | volume | ㄆ |
| baker | ㄆ | trap | ㄆ | typical | ㄆ |
| debtor | ㄆ | trade | ㄆ | Levitical | ㄆ |
| indeed | ㄆ | devote | ㄆ | detain | ㄆ |
| pertain | ㄆ | met | ㄆ | retain | ㄆ |
| abstain | ㄆ | metal | ㄆ | circuit | ㄆ |
| fortify | ㄆ | lever | ㄆ | scarcely | ㄆ |
| civil | ㄆ | believer | ㄆ | rebel | ㄆ |
| lend | ㄆ | particular | ㄆ | trader | ㄆ |
| bend | ㄆ | retard | ㄆ | cedar | ㄆ |
| interest | ㄆ | increase | ㄆ | speaker | ㄆ |

NOTES ON THE COALESCENT FORMS. (p. 16.)

N.

It will be seen that the added *n*, given by *thickening* a consonant, is read *after* the consonant thickened, as (*fn*, not *nf*. A vowel placed on the right hand side of a thickened consonant is read between the consonant and the added *n*, which is final, as *gain*, *obtain*, etc. Words in which a vowel follows the *n*, as in *many*, *tiny*, etc., the consonant outline for *n* must be used, as: *many*, *tiny*.

R.

The *r* given by *halving* a consonant is read *after* the consonant halved; for instance, *pr* *not* *rp*.

A vowel written on the right hand side of a shortened form is read after the added *r*, as *pray*, not *pare*, *dray*, not *dare*.

If it be desired to interpose a vowel sound between the consonant and its added *r*, as in *fair*, *tare*, thus making the *r* final, this is done by striking the vowel form through, as *fair*, *tare*, etc. A vowel cannot be expressed after a consonant halved to give *r*; for instance, though we may write *bar* thus *barrow* must be written *barrow*. The shortened *r* form should not be used when the same consonant follows the *r*, as *kirk*, which should be written thus: *kirk*.

T and D.

These additions are final, being read after the consonants modified to represent them, as *mate*, *made*, *pate*, *paid*, *amid*.

These do not take a vowel after them, and words such as *pity*, *tidy*, *mighty*, etc., must be written thus: *pity*, *tidy*, *mighty*.

S following a consonant modified to give the addition of *t* must be represented by the stroke *s*, thus: *mats*.

T R,

Is final, as *voter*, *later*, when written at the end of a consonant, but is read initially when placed at the top of a consonant form, as *truck*, *train*, etc. No vowel can precede this form.

L.

A marked vowel sound cannot be expressed between a consonant and this added L, which is only used in such words as *play*, *gable*, *rabble*, *possible*, etc.

LOGOGRAMS.

(2nd List.)

| | | | |
|------|------|------|------|
| all | has | Mr. | my |
| awe | in | Miss | no |
| but | may | Mrs. | not |
| for | me | more | we |
| from | each | much | with |

DIPHTHONGS.

The diphthongs are represented by the following forms, disjoined from the consonant characters:—

I *OI* *OU* *IO* *EO* *EA* *YE* *WI*
 as in bite coy now neoplasm idea idiom swivel

EXERCISE 8.

To be carefully copied into the students' exercise book and transcribed.

(friends) . | . o . d . e . a .
 - e . y . i . r . e . n . d . e .
 - e . n . a . o . d . e . i . l . o . d . e .
 - e . n . d . e . i . l . o . d . e .

St and *Sr*.

St is represented both initially and finally but not medially, thus :— 9 ρ

St, at the end of a halved consonant, is written thus : 6
first.

stave ρ

most ρ

justly ρ

Sr is written thus— ρ 6 as

Mrs. ρ

passes ρ

cases ρ

EXERCISE 9.

never ρ

justify ρ

stand ρ

proceed ρ

leases ρ

stack ρ

broke ρ

casts ρ

list ρ

sincere ρ

idea ρ

desist ρ

most ρ

folio ρ

resist ρ

mostly ρ

decline ρ

intense ρ

grasses ρ

partner ρ

repeal ρ

lasses ρ

rest ρ

reveal ρ

The Double Consonants, *ch*, *sh*, *th*, and *kw* undergo the same modifications as the Single Consonants on page 16. *Ng* and *mp* thicken to give the addition of *R*; as *ngr*, *mpr*. *Tw* thickens to give the addition of *N*; as *twenty*.

Words of 2 syllables ending with a descending straight line Consonant do not modify the *first* Consonant to give *T*, *Rt*, and *Nt*, but are written thus : } *better*, not ρ ; } *carter*, not ρ ;
} *painter*, not ρ, and thus clashing with the Double Consonants is avoided.

ADDITIONAL VOWEL TABLE.

The following system of vowel representation by which the forms for the vowels *a e i o* and *u* may be written in conjunction with the consonants will be found invaluable in rapid writing, and supplies a want which has been much felt by writers of some other systems. To be able to mark the initial vowel in such words as *add, attempt, affect, effect, attack, appeal, appal*, and a thousand others without lifting the pen or pencil and to be enabled to give, by the insertion of a joined vowel, an individuality to widely differing words having the same consonants, is a gain which the student will not fail to appreciate

Examples of joined vowels to straight line consonants.

| A | E | I | O | U* |
|----|----|----|----|----|
| at | et | it | ot | ut |
| ta | te | ti | to | |
| ta | te | ti | to | |
| ad | ed | id | od | ud |
| da | de | di | do | |

Examples of joined vowels to curve line consonants.

| A | E | I | O |
|----|----|----|----|
| fa | fe | fi | fo |
| fa | fe | fi | fo |

To express a vowel *before* a curve line consonant, the same forms are used above the line, thus: *any*, *over*, *am*,

*U is only used initially.

Joined vowels are thus positioned to show when a vowel comes between a consonant and its added *x* and when not:—

far, *par*, *fray*, *pray*, etc.

LOGOGRAMS. (3rd List.)

| | | | | | |
|--------|---|-------|---|--------------|---|
| by |) | give | \ | how | o |
| can | \ | given | \ | member | — |
| cannot | o | glad | \ | that | 1 |
| come | \ | had | — | them | o |
| could | \ | he | o | their, there | o |
| day | — | him | o | these | o |
| do | — | hope | — | this | o |

RULES TO BE OBSERVED FOR GIVING DISTINCTIVE FORMS, OR POSITIONS TO WORDS CONTAINING THE SAME CONSONANTS.

I. Words commencing with a vowel may, for the sake of distinction, be written above the line, thus: *age*, *afar*, *alms*, *ark*, *alone*.

II. Words commencing and ending with a consonant sound may be written on the line, as: *pale*, *rail*, *gale*, *fare*, etc.

III. In words commencing with a consonant, and ending with a vowel, the final vowel should be added, as: *pillow*, *morrow*, *Tory*, *tobacco*, etc.

EXERCISE 10.

| | | | | | |
|----------|---|--------|---|---------|---|
| apple | e | pail | Y | pillow | o |
| arch | X | reach | X | rely | o |
| offer | o | fair | o | Tory | o |
| operator | o | porter | o | sorrow | o |
| affect | o | fact | o | factory | o |
| applause | o | plays | o | policy | o |
| often | o | fail | o | fully | o |
| Adam | — | door | — | below | o |

LOGOGRAMS. (4th and final List.)

| | | | | | | | |
|--------------|-------|-----------------|---|-------------|-------|---------|---|
| behold |) | if | (| onwards | ↗ | very | ↖ |
| beyond | ∩ | important | — | opportunity | ∞ | was | ∞ |
| Dr. | — | improvement | — | owe | | what | ∞ |
| difficult-ty | ∩ | information | ∩ | other | ∞ | which | ∞ |
| either | ∞ | large-r | (| thing | ↗ | who | ∞ |
| ever, every | | next | ↗ | those | | within | ∞ |
| forwards | ∩ | notwithstanding | ↗ | upwards | ↖ | without | ∩ |
| frequently | ∩ | number |) | us | ∞ | would | ∞ |

PREFIXES.

CON and COM initially take the form of a small tick preceding, thus: *↖ connect*, *∩ command*. Medially, con and com are understood by disjoining the first syllable thus: *↗ incomparable*, *↖ reconcile*.

INTER, INTRO, is denoted by *nt* joined thus: *↗ interview*, *↖ introduce*.

MAG, MAGNA, MAGNI, by *mn* joined, as: *↗ magnificent*, *↖ magnanimous*.

UNDER, by *nd* joined, as *↗ understood*, *↖ undergo*.

AFFIXES.



ALITY, ALTY, ILITY, ARITY, etc., are represented by striking the consonant preceding, through the form, as: *↗ penalty*, *↖ regularity*, *↗ punctuality*.




FUL and FULLY, by *f* joined to words of more than one syllable, as: *↗ harmful*, *↖ beautiful*.


GRAPH-IC-Y, etc., as: *↗ lithograph*, *↖ biography*.



ING and INGS, by final ticks, thus: *↗ going*, *↖ doings*.


KT by doubling all curves but M and N.

MENT, by a final dot, thus:  argument,  supplement^s




SELF, SELVES, by a small circle,  disjoined, as:  thyself,  yourselves.

SHIP and SHIRE, by *sh* disjoined, as: *leadership*. 





























TION, finally, thus:  action,  actions, etc. When not final, *tion* is written in full,

STRION prefixes stroke *s* to the above form, thus:  physician.

PUNCTUATION.

The same Punctuation marks may be used as in ordinary writing and printing (with the exception of the dash, which takes the form of a wavy line, thus ), without in any way interfering with the short-hand signs. Proper Names of persons and places should have a small cross written beneath them, thus  London  William Jones.

PHRASEOGRAMS.

| | | |
|---|--|--|
| And a  | as in  | as the  |
| And of  | as is  | on a  |
| And the  | as may  | on the  |
| And you  | as of  | to the  |
| I am pleased  | I wish  | |
| I am in receipt of  | In a  | |
| —————your letter  | In the  | |
| I hope  | It has  | |
| I hope you are well  | It is  | |
| I shall be  | Truly yours  | |
| —————glad  | Yours very truly  | |
| I will  | Yours faithfully  | |

CONCLUDING REMARKS.—The student having now obtained a full knowledge of the art of Short-hand Writing, as developed in this treatise, should allow no day to pass without practice; and the best practice undoubtedly is, to get someone to dictate a series of letters (real or imaginary), or to read aloud slowly a passage from some work, which may be so chosen as to make the task an agreeable one for both parties. The student must be careful that a desire to write quickly at the outset, does not engender a careless and slovenly style of writing, which it will be afterwards difficult to overcome. He must carefully transcribe all his Short-hand notes, mark his errors, and correct them, remembering always, that, if he would succeed, his motto must be—

“Practice and perseverance.”



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